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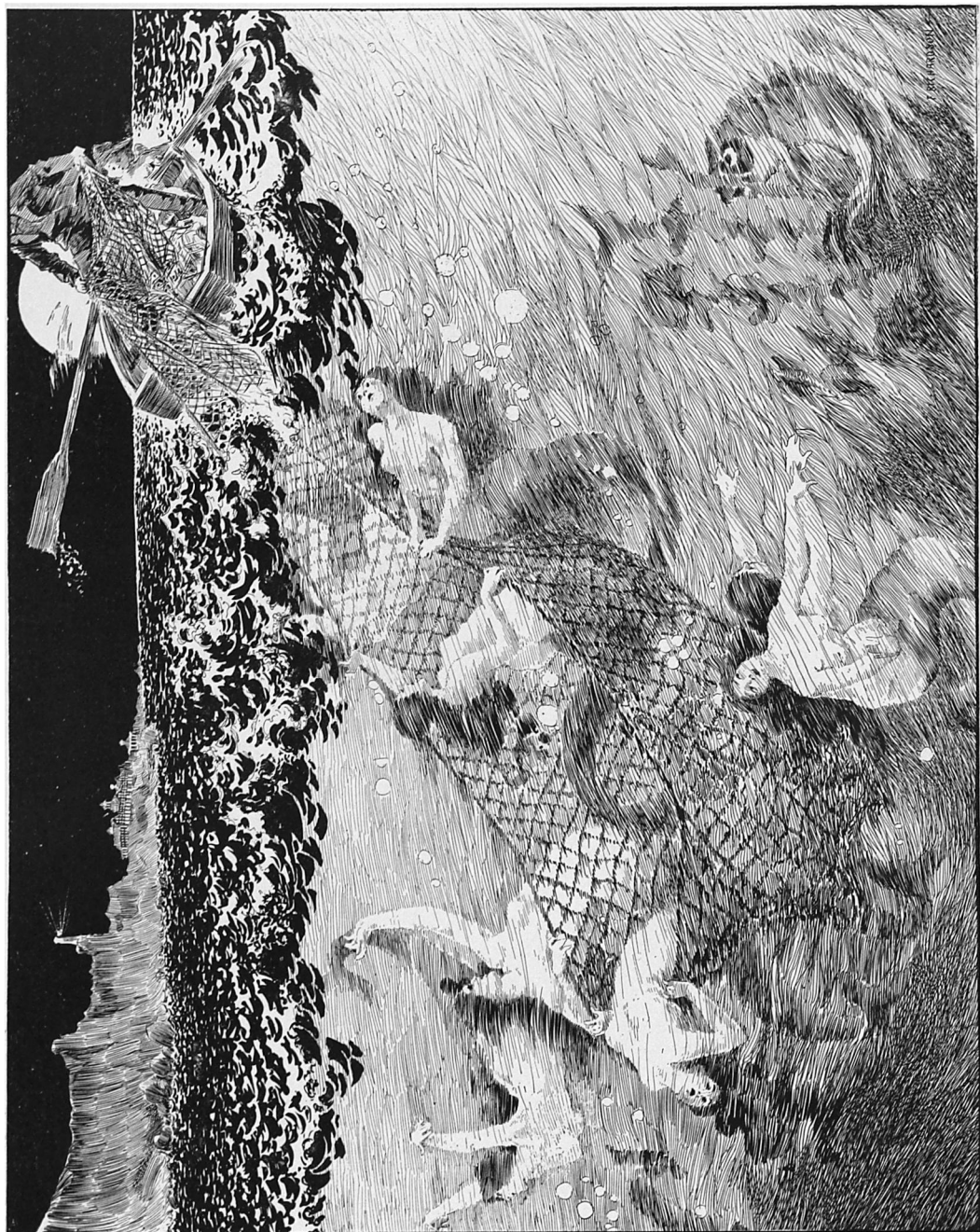
FRED RICHARDSON, ILLUSTRATOR.*



ALTHOUGH Mr. Fred Richardson is widely known as a "newspaper artist," this term is singularly un-descriptive of the essential qualities of his work. The best of all the thoroughly individual characteristics found in his newspaper pictures are those which mark the most radical departures from, and disregard of, those elements of policy and last-editionness which differentiate between newspaper art and art. Nor does the admirer of Mr. Richardson's abilities have to go outside of his newspaper illustrations to prove this point, for he occupies a position unique among those held by his fellow-pictorialists of the daily press. There is a broad and cheering significance to the whole fraternity of newspaper artists in the fact that any publisher of a large daily paper should give a whole page of his journal, one day of each week, to a single pictorial effort of an illustrator — and that

effort relying wholly in its appeal to popular interest on its artistic quality, independent of letterpress, if not of editorial policy and relation to current events. While not all of Mr. Richardson's full pages in the Saturday issue of the Chicago *Daily News* show complete emancipation from these latter limitations, all of them indicate an effort to escape from the thralldom of the cramping and time-serving influences which dictate the creation of the "cartoon," and the most notable and popular of them are those in which he has given freest rein to his rich and delicate fancy. The finest justification of the editorial policy which gives Mr. Richardson a

* For several of the illustrations published with this article, we are indebted to *The Inland Printer* and the Chicago *Daily News*.



THE CATCH — DRAWN BY FRED RICHARDSON.

week in which to make a picture for the picture's sake and a page of almost priceless space in which to print it, is the fact that many laboring men have bought frames and glasses for these newspaper pages and have hung them in their homes. And what have been the subjects thus



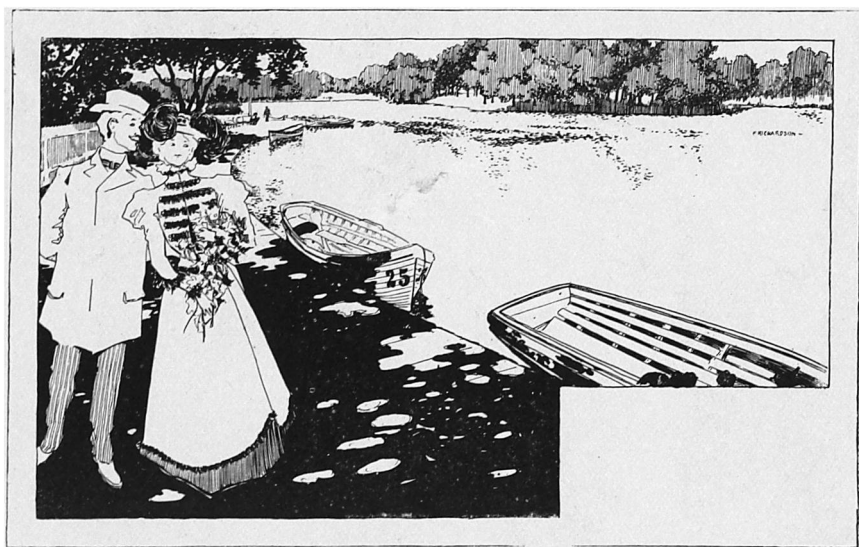
PORTRAIT OF FRED RICHARDSON, BY WALTER M. CLUTE.

selected? Those displaying the greatest liberty of imagination and the largest disregard of current events, caricature or kindred influences which make for policy and not for art.

A thoughtful examination of this class of Mr. Richardson's work will leave little room for surprise at the announcement that he has done much

work of a highly creditable character in stained glass, and that his whole bent is in the direction of landscape and decorative painting. The brush of the colorist is clearly suggested in the lines of his pen work and the decorative feeling is present to the discriminating eye in his most hasty newspaper sketch.

The fact that Mr. Richardson has not been a promiscuous exhibitor and that local collections have seldom contained an adequate representation of his brush work has resulted in obscuring a general knowledge and appreciation of his attainments in color. But his work with the "plein-airists" of Giverny, as well as in the Julian school in Paris, has given him a substantial grounding and a genuine impetus in painting, which



THE LAST ROWS OF SUMMER, DRAWN BY FRED RICHARDSON.

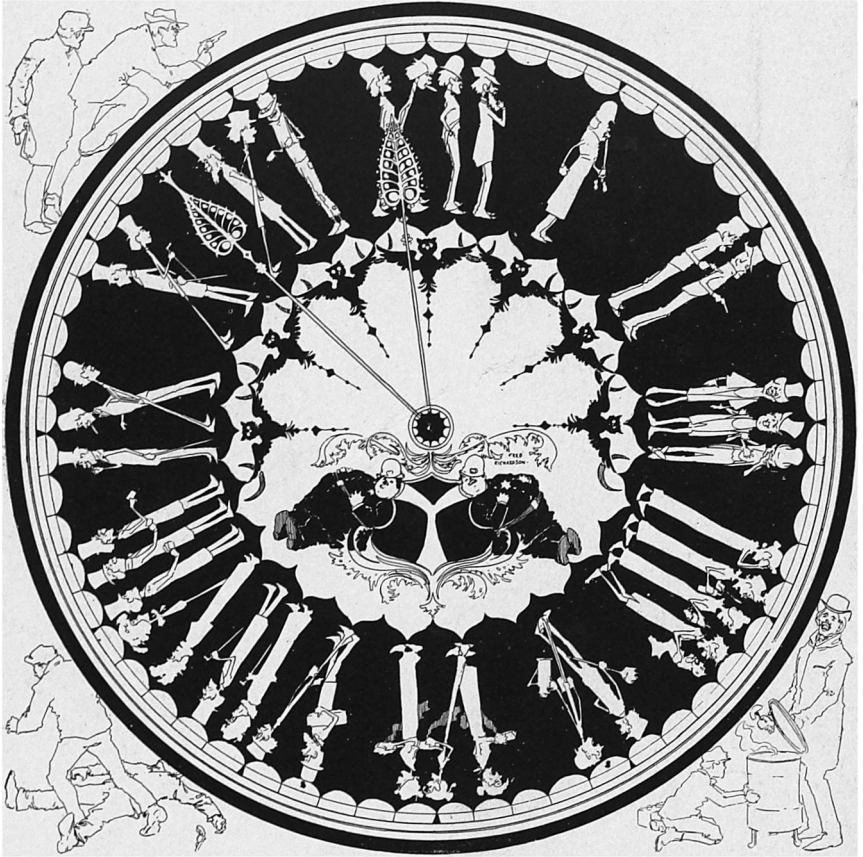
will unquestionably survive his present necessities for the income of an illustrator and eventually result in his complete abandonment of the latter field in favor of the more engaging and serious tasks of a colorist. Nor is he already without gratifying recognition of ability in this line, one of his paintings having been accepted in the Paris Salon of '89, during his sojourn in the Latin Quartier.

Not only has Mr. Richardson exercised a wholesome and considerable influence in awakening in the Chicago masses a more general and progressive appreciation of art, through the medium of his full-page newspaper illustrations already commented upon, but he has also, as an



THE HARVEST, DRAWN BY FRED RICHARDSON.

instructor in the Art Institute, done much to mold the methods and ideals of scores of young illustrators. For four years he has had charge of the departments of illustrating and composition in that institution and has discharged the duties of the position with singular faithfulness and

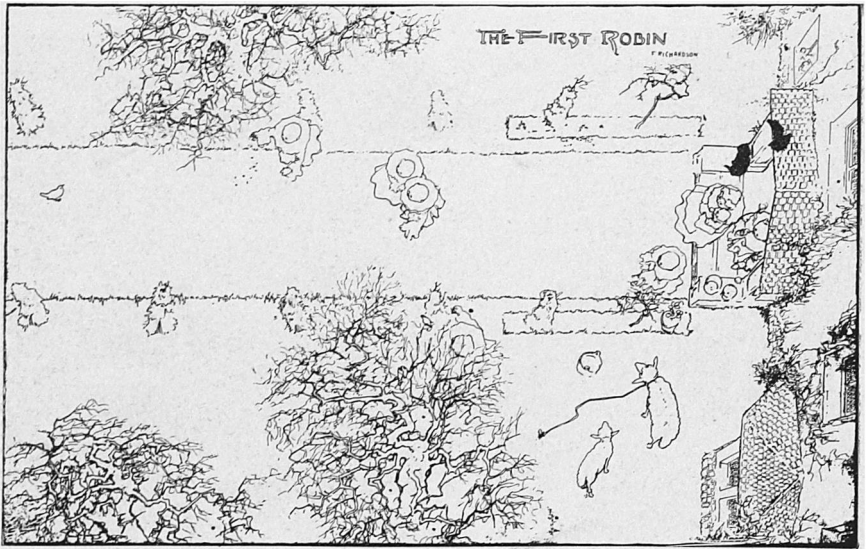


THE TOWN CLOCK (NIGHT), DRAWN BY FRED RICHARDSON.

efficiency. In this connection a reference to his thorough grasp of the principles of composition is both just and appropriate. The soundness which he shows in this essential quality is marked and gives evidence of a sympathetic knowledge of the real masters of art, rather than of a skin-deep facility caught from the modern technicians. A happy fancy and a sensitive appreciation of the more gentle and refined forms of humor are also noticeable characteristics of his work.



THE GOLFERS, DRAWN BY FRED RICHARDSON.



THE FIRST ROBIN, DRAWN BY FRED RICHARDSON.

Mr. Richardson was born in Chicago and first studied in the St. Louis Art School. His earliest efforts were in stained glass and interior decorating. In 1885 he was almost accidentally drawn into newspaper illustration, entering upon his initial engagement with the *Chicago Daily News*—a connection which he renewed after studying abroad for several years. He is still a young man and has his best years before him.

FORREST CRISSEY.



THE SNOWMAN
AND THE
SOUTH WIND.

DRAWN BY
FRED
RICHARDSON.

By courtesy Chicago
Daily News and
The Inland Printer.

